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Lawrence 3 March 1853 81

DESIGNS

FOR

PUBLIC IMPROVEMENTS

IN

LONDON AND WESTMINSTER.

By JOHN SOANE,

PROFESSOR OF ARCHITECTURE IN THE ROYAL ACADEMY;
ONE OF THE ARCHITECTS ATTACHED TO HIS MAJESTY'S OFFICE OF WORKS;
ARCHITECT TO THE BANK OF ENGLAND;
F.R.S.—R.A.—F.S.A.;
MEMBER OF THE ACADEMIES OF PAINTING, SCULPTURE, AND ARCHITECTURE,
IN PARMA AND FLORENCE.

Bid Harbours open, Public Ways extend;
Bid Temples, worthier of the God, ascend;
Bid the broad Arch the dang'rous flood contain;
The Male projected break the roaring main;
Back to his bounds the subject Sea command,
And roll obedient Rivers thro' the land;
These Honours, Peace to happy Britain bring,—
These are Imperial Works, and worthy Kings.

LONDON:

PRINTED BY JAMES MOYES, TOOK'S COURT, CHANCERY LANE.

M.DCCC.XXVII.

From the Author,



to Sir Thomas Lawrence, P. R. A.

Esq. Esq. Esq.



DESIGN FOR AN ENTRANCE
INTO
HYDE PARK AND ST. JAMES'S PARK,
Exhibited in the Royal Academy in 1796.
Plate I.

DESIGN FOR THE WESTERN ENTRANCE
INTO
THE METROPOLIS,
Exhibited in the Royal Academy in 1817.
Plate II.

DESIGN FOR A ROYAL PALACE
TO BE ERECTED ON
CONSTITUTION HILL.
This Design was exhibited in the Royal Academy in 1821, and subsequently with Alterations.
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AND FOR THE
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TO THE KING.

SIRE,

ARCHITECTURE, the Queen of the Fine Arts, attended by her handmaids, Painting and Sculpture, naturally addresses herself to the SOVEREIGN for protection and support:— To whom can her ideas for National Improvement be presented with so much propriety, as to the MONARCH whose truly paternal solicitude and fostering care have advanced the FINE ARTS to their present improved state, and to the pre-eminent importance and distinguished rank they now enjoy under the auspices of

Your MAJESTY'S protection :—To these marks of the SOVEREIGN'S regard to the happiness of the People and the prosperity of the Nation, let us most gratefully acknowledge the magnificent Library deposited in the British Museum for the use of the Public;—the National Picture Gallery;—and other Establishments calculated to increase the splendour of the Metropolis and to improve the National Taste: - I trust my zealous, though humble efforts, as an Artist, will be received by Your MAJESTY as a pledge of the Loyalty of a devoted Subject, permitted to exhibit his Professional Labours to the view of his SOVEREIGN, and to subscribe himself, with sentiments of veneration and gratitude,

Your MAJESTY'S

Faithful Subject and Servant,

JOHN SOANE.

Lincoln's Inn Fields, 1827.

DESIGNS FOR PUBLIC IMPROVEMENTS

IN LONDON AND WESTMINSTER.

DESIGNS FOR ENTRANCES INTO HYDE PARK, ST. JAMES'S PARK,

AND FOR

THE WESTERN ENTRANCE INTO THE METROPOLIS.

..... During the time I was honoured with the situation of Architect for New Buildings in the Royal Woods, Parks, and Forests, by command of His late MAJESTY I made a Design for an Entrance Lodge from Piccadilly into Hyde Park, terminated with an Equestrian Statue of His present MAJESTY, then PRINCE OF WALES:—
The execution of this Design, approved by His MAJESTY, and exhibited in the Royal Academy in 1796, was postponed on account of the expense, which, exclusive of the Equestrian Statues, amounted to about Ten Thousand Pounds:—Subsequently, I made Designs to commemorate the splendid Victories of Trafalgar and Waterloo, and connect the Western Entrance into the Metropolis with those into the Royal Parks. One of these compositions was exhibited in the Royal Academy in 1817, and another in 1826.

Plate I.

Plate II.

In composing these Designs, the general idea of which was suggested by the Entrance into the Acropolis at Athens, I considered, that appropriate character and suitable magnificence, utility and economy, would be best consulted by combining the Entrances into the Metropolis and Royal Parks, with the Lodges and other appurtenances belonging

thereto, so that the whole should make one uniform pile:—To avoid monotony, and to produce contrast, variety, and movement, the lateral Entrances, subordinate to those in the centres, are composed of massive iron-work, enriched with foliage and armorial bearings in bronze, similar to the superb and highly decorated iron-railing and lofty gates,—the admiration of Foreigners,—between the Deer-park and the Terrace facing the Thames in the Royal Domains of Hampton-Court Palace.

DESIGN FOR A ROYAL PALACE,

TO BE ERECTED ON CONSTITUTION HILL.

IN 1815, the care of Buckingham House was intrusted to me; and, during the time HIS MAJESTY was pleased to continue me in that situation, I made Designs for a New Palace, exhibited in the Royal Academy in 1821—and subsequently with alterations. The New Palace, according to this Plan, was to be constructed on a most elevated and salubrious spot—an eminence happily designated “Constitution Hill:”—Every thing seems adapted to give eligibility to this site—it embraces all the advantages of Hyde Park, and is free from many of its inconveniences. The principal Front of the New Palace would have commanded Views of the venerable Abbey Church of Westminster, the Mausoleum of Monarchs and Statesmen:—the noble Cathedral of St. Paul’s, the Architectural Shrine of Heroes:—the Monument or Column, erected to perpetuate the great Fire of London in 1666:—the numerous Churches and Spires of the Metropolis—the ever-flowing Thames, its mercantile forests of masts and noble Bridges, with the undulating Hills of Surrey and Kent bounding the horizon, closing the scene, and making a superb frame to the picture:—

* See Martland’s History of London, p. 440

The Royal Palace, with the Entrance from Piccadilly into the First Court, and the Entrance into Hyde Park, combined with the Western Entrance into London, would form an Approach into the Metropolis of the British Empire unrivalled in Europe : — The principal Approach for His MAJESTY from Windsor Castle into the New Palace was intended to be through Hyde Park, under the Arched Entrance into Piccadilly, — crossing that Street to the Lodges in front of the Palace, and from thence under a Triumphal Arch into the Royal Court : — Facing this Arch is a capacious Portico, level with the Floor of the State Apartments : — The access to this Portico is by an extensive flight of steps, circumscribed by large Pedestals, in which entrances are made into the Rooms on the Ground Floor : — There is also an approach into the Portico for Carriages, formed by inclined planes, constructed after the manner of the Scala Cordonata of the Italians : — This ascent is protected by a series of Colossal Lions and Unicorns, (placed alternately), in imitation of the approaches to some of the ancient Temples, instead of balustrades ; a mode of decoration unknown to, at least unused by, the Ancients : — By means of this Carriage-way, His MAJESTY, alighting under the Portico, enters the summer and winter apartments of the Palace, without the trouble and inconvenience of ascending a staircase.

DESIGNS FOR AN ENTRANCE INTO DOWNING STREET FROM
ST. JAMES'S PARK,

AND FOR

THE COMPLETION OF THE EXTERIOR OF THE BOARD OF TRADE,
THE PRIVY COUNCIL OFFICE, AND OTHER PUBLIC OFFICES CONNECTED THEREWITH.

WHEN His MAJESTY is pleased to go from this Palace to the House of Lords, the Royal Procession would pass by Buckingham House, — by the Palace of St. James, and by Carlton Palace, to a Monopteral Temple to be erected in the area before the Horse

Guards, to enshrine in the centre a Statue of His late ROYAL HIGHNESS THE COMMANDER-IN-CHIEF. Leaving this Monument of national feeling and gratitude, the Royal Procession enters Downing Place under a Triumphal Arch intended to commemorate the great achievements of our Naval Heroes:—This Arch, surmounted by a lofty Attic, crowned with an Equestrian Statue, in bronze, of His late MAJESTY, is decorated with Sculpture representing the Defeat of the “*Invincible*,” the Spanish Armada, and with other appropriate ornaments, the works of British Artists. On the north and south sides of the enlarged Area of Downing Place, are the Official Residences of the First Lord of the Treasury, the Right Honourable the Chancellor of the Exchequer, the three Secretaries of State, and the Judge Advocate: the east end is terminated with a Triumphal Arch, erected to perpetuate the splendid and glorious Victories obtained by British military valour:—This Arch is surmounted, like the former, by a lofty Attic, decorated with Representations of the Battle of Waterloo, and other appropriate Sculpture:—On the Attic there is an Equestrian Statue of His present MAJESTY, who, as the Guardian and Protector of our Laws and Liberties, points to the two Houses of Parliament, to the Courts of Judicature, and to that superb and unique Monument, Westminster Hall. The Triumphal Arch last described also connects together the Treasury,—the Board of Trade,—the Council Office,—and other Public Establishments.

BOARD OF TRADE AND PRIVY COUNCIL OFFICE.

SEVERAL DESIGNS have been made for the Board of Trade and New Council Office:—The original directions of the Lords Commissioners of His MAJESTY’S Treasury were, to prepare Designs of a Building for the suitable accommodation of the Privy Council and Board of Trade, confining the extent of the Front to the space between Downing Street and the Treasury Passage:—For this purpose a Design was made, which being considered too

plain, another was composed in a more enriched character, with an Order of Architecture the same in all its parts and dimensions as in the little Temple at Tivoli:—The effect of this beautiful composition, which has been for ages the admiration of the lovers of classical Architecture, may be seen in the Exterior of the Bank of England, where it has been executed, in every respect, according to the original. In this Design the Columns were sufficiently insulated, like those in the Stoa at Athens, to produce that fine effect of light and shadow so well understood by the Greeks and Romans, and which makes one of the great beauties of the ancient Architecture. This Design, approved by the First Lord of the Treasury and the Chancellor of the Exchequer, the Works were begun; and during the progress thereof, the insulated Columns were changed into three quarter Columns, and the light order of the Temple at Tivoli gave place to the more majestic Corinthian order of the three Columns in the Campo Vacino, supposed to be the remains of the Temple of Jupiter Stator:—In these Designs, the extent of the Front was confined to the space between Downing Street and the Treasury Passage. I was afterwards directed to continue the Front of the Privy Council Office and Board of Trade to the extremity of the Official Residence of the Secretary of State for the Home Department. This extension of the Front, in an unbroken line, produced a monotonous effect, and another Design was made, with a Pavilion of six Columns at each extremity of the Building:—According to this Plan, the line of the Front having been turned considerably more to the westward than originally proposed, the Northern Pavilion would project several feet on the footway:—This inconvenience may be remedied by making Downing Street the centre of the front, and continuing the line of the Building southward, so as to afford space for the State Paper Office, and an Official Residence for the Secretary of State for the Home Department:—This arrangement would give great variety and picturesque effect to the Façade, enriched with a View of King Henry the Seventh's Chapel and Westminster Abbey Church;—and it would likewise have the advantage of leaving the Official Residence of the Secretary of State for the Home Department to be added to the Treasury Chambers, to which it is contiguous, and where very considerable

Plate vii. B.

Plate vii. C.

Plate vii. D.

Plate vii. E.

accommodations are wanted for the despatch of the important duties of that Department, and for the convenience of the Public.

These Buildings, continued through Downing Place into St. James's Park, forming one general Plan, might be completed *à plusieurs reprises*; and it may be added, the accommodation of the Public, and the safety of the State Papers and invaluable Records, require the adoption of this or some such Projet.

In every Architectural Composition, the style of the *Exterior* determines the character of the *Interior* Decorations: and whenever the application of this axiom is neglected, the want of sound judgment and good taste in the Architect will always be manifested:— Upon this principle, and with due regard to the character and destination of this Building, the Privy Council Chamber assumes an appearance of magnificence; whilst the other Rooms, as Offices, are finished in the most simple and substantial manner, suitable to the character of Public Offices:— The new Board-Room of the Board of Trade owes the manner in which it has been finished to the same cause as determined the Decorations of the Privy Council Chamber, and to the old Board-Room being the identical Chamber in which the unfortunate Duke of Monmouth was born. To preserve the recollection of this Room, the new Board-Room is decorated in the same character; and such of the Ornaments as could be taken down, now form the enrichments of the new Board-Room of the Board of Trade. From these Offices there is a direct communication with the Board of Treasury, the Treasury-Chambers, and with the Official Residence of the First Lord of the Treasury, &c.

The next public Structures in the line of the Royal Procession, are Westminster Hall, and the New Law Courts.

DESIGNS FOR THE NEW LAW COURTS.

I WAS directed by the Lords Commissioners of His Majesty's Treasury to prepare Plans for the New Law Courts, to be erected on the space between the north-west Turret of the stone Building in St. Margaret's Street, leading to the House of Commons, and the north-west Tower of Westminster Hall—the new Edifice to project into New Palace Yard as far as the Buildings erected in the Reign of Queen Elizabeth. — To make a Plan, combining together seven distinct Courts of Judicature, and all their numerous complicated appurtenances, in a space not much larger than the area of Westminster Hall, trammelled with the immense buttresses of the Hall, the irregular projections of the old stone Buildings, and with other obstacles not less formidable, was a task of great difficulty, and seemed almost impossible, unless the New Buildings projected as far into New Palace Yard, and abutted on the flank of the north-west Tower of Westminster Hall, as they were proposed to do in the late Mr. Wyatt's Design, made under the direction of a Select Committee in 1808, and as far as those erected in the time of Queen Elizabeth: — The Buildings in my general Design, made in 1794, connecting together all the Buildings adjacent to Westminster Hall, and the other Design for the Law Courts only, made in 1820, have the same line of projection into New Palace Yard; but they are separated from the north-west Tower of Westminster Hall by a large space, so that the whole of the flank of the north-west Tower of the Hall is entirely free: — I could have wished that this majestic pile should have been insulated; but the site for the New Courts was too limited to admit of so great a sacrifice of the space allotted: — Westminster Hall, to be duly appreciated, must be seen with the feeling of the Painter and the mind of the Poet: — With these lights, the Architect created this bold and mighty monument of national glory, which, like the sublime and terrific conceptions of Michael Angelo, strikes the beholder with awe and admiration:

—No other Building should abut on Westminster Hall:—The New Courts to the west, and a corresponding Building to the east, must be considered merely as frames to the grand picture formed by the northern Entrance into that unique and superb Structure:—To make the Interior of WESTMINSTER HALL correspond with the magnificence of the Exterior, the modern pavement is to be lowered, if practicable, to the surface of the original Floor;—all the other modern alterations to be removed, and the walls made to assume the same appearance they formerly had;—the south window, and the south end of the Hall also, are to be restored to their ancient splendour:—Immediately under the ancient windows of the Hall, and corresponding with them in every respect, large apertures have been made, leading into the different Courts; and if the spaces between the buttresses of this superb Building had been sufficiently capacious to admit of constructing the New Law Courts in them, like so many Chapels,—Westminster Hall would then have assumed the appearance of a magnificent and solemn Temple, that must be always viewed with wonder and delight:—It would be doing great injustice to a Nobleman who has, on every occasion, evinced his regard for the Fine Arts, if it was not here noticed that this grand idea is one of the many examples of the good taste of Lord Farnborough.

Plate ix.

The site proposed for the New Courts having been found sufficient, and Plans prepared, it then became an important question, in what style and character the Exterior of the New Building ought to be composed:—It must be either in the Roman manner, to assimilate with the old Stone Building in St. Margaret's Street; or after the ancient manner, to correspond with the Exterior of the northern Entrance into Westminster Hall.

To compose a Design in the same style as the northern Entrance into Westminster Hall, when limited in expense, and to construct such an Exterior when restricted in

time, and when the New Building, unless internal convenience is sacrificed, must consist of many small parts, is too arduous and hazardous a task to be undertaken, except from absolute necessity: on the present occasion, after mature consideration, I judged that the magnificence of Westminster Hall, composed of simple parts, would be best consulted by keeping the New Building as distinct as possible from the old, and by making the Exterior thereof in a character entirely different from the northern Entrance into that venerable Structure:—With this view of the subject, the Exterior of the New Law Courts was made in imitation of Palladio's celebrated Basilica at Vicenza — and the Building was afterwards constructed in such a manner, that if at any time it should be required to make the Exterior of the Law Courts in the Gothic style, such alteration might be made without disturbing or removing any part of the internal arrangements of the New Buildings.—Indeed, before the commencement of the Works, I had contemplated the probability that, at some future time, it might be required to give the Exterior of the New Courts a Gothic character: a reference to the Design will shew how easy it would be to convert the five Venetian apertures into Gothic windows, the balustrades into battlements, the columns at the curvilinear extremities of the façade into Gothic buttresses; or, the curvilinear extremities might be easily formed into square or octangular Towers, as shewn in the Design, made before the foundations of the present work were laid:—the remainder of the Exterior of the Stone Building in St. Margaret's Street might be continued to the Front of the House of Lords, in the same character.

Plate x.

Plate xi.

Plate xii.

Plate xiii.

The Exterior of the New Law Courts being composed, in imitation of the Architecture of Palladio, the interior finishings and fittings of the High Court of Chancery, and the Court of King's Bench, with the other Courts and their appurtenances, were designed to partake of the same character, so as to make one uniform structure.

Plates xiv. & xv.

The Designs for the New Courts, having undergone various alterations and improvements, suggested by the Judges and other competent Authorities, had been submitted to His MAJESTY, approved by the Judges, sanctioned by the Lords Commissioners of the Treasury, and the estimated expense of the Works voted by Parliament,—in July 1820, I was honoured with the directions of the Lords Commissioners of His Majesty's Treasury to lose no time in erecting the New Law Courts:—In obedience to these orders, the Works were immediately commenced, and carried on with all the expedition in my power until March 1824, when the Buildings erecting for the New Courts were suspended,—and in June following I was directed to cause the whole of the projection in the front of the Court of King's Bench, next New Palace Yard, to be removed with as little delay as possible.

The Building forming this projection contained a Law-library, for the use of the Courts of King's Bench, Exchequer, and Common Pleas:—with spaces for the reception of a large portion of the Records now in Westminster Hall:—there were likewise, *for the use of the Court of King's Bench*, Consulting Rooms and Robing Rooms for the King's Counsel and the other Gentlemen of the Bar:—also Rooms for the Solicitors and their Clients,—a Retiring Room for the Jury,—accommodations for the Jury and Witnesses in waiting,—a Room for the Judges' Clerks,—a place of confinement for persons brought up to receive the final judgment of the Court,—a Private Entrance next New Palace Yard for the Judges, another for the King's Counsel and the other Gentlemen of the Bar:—also two Entrances into the Basement Story, making distinct accesses to the Coffee Rooms, and other accommodations for the use of the Public; without interfering with the judicial affairs of the Courts, or the general accommodation of the Barristers and others.

DESIGN MADE IN 1794 TO RENDER THE EXTERIOR OF THE
TWO HOUSES OF PARLIAMENT,—THE LAW COURTS,
AND OTHER BUILDINGS CONNECTED WITH WESTMINSTER HALL,
IN THE SAME UNIFORM STYLE OF ARCHITECTURE.

THIS DESIGN was made in obedience to an order of a Committee of the House of Lords,
“ *Die Lune 30^a Junii*, 1794—DUKE of LEEDS in the Chair,—appointed to consider of
“ what alteration could be made to render the House of Lords, and the Rooms and Offices
“ appertaining thereto, more commodious, consistent with the general Plan of the adjacent
“ Buildings.”

In this Design, the same line of Front, next New Palace Yard, is preserved as traced out
by the Buildings erected in the time of Queen Elizabeth:—the Houses in Old Palace Yard were
to be taken down,—the Area enlarged for the accommodation of the Members of the Two
Houses of Parliament, and to increase the splendour of the City of Westminster, by opening
to the public view Westminster Abbey Church, —the Chapter House,—the Cloisters, and
other ancient Buildings adjoining thereto:—One of the Approaches into the House of Lords
was to be through Westminster Hall,—the Court of Requests,—the Painted Chamber,
and a spacious new Vestibule:—These Rooms were to be decorated, from time to time,
with Sculpture and Painting, to commemorate great public actions and distinguished
talent:—The New House of Lords was situated to the south of the Painted Chamber,
and the New House of Commons to the north of St. Stephen's Chapel:—The Painted
Chamber was to be reinstated, as near as possible, in its ancient splendour:—The modern

Plate xvi.

alterations in St. Stephen's Chapel to be removed, and that superb Structure restored to its ancient magnificence, as a Chapel for the use of the Members of both Houses of Parliament.

P These Designs, making one uniform Building, were submitted, officially, at different times, to the Lord Chancellor, to the First Lord of the Treasury, and also to many other noble Lords, whom I attended by the Lord Chancellor's direction:—and such alterations and improvements having been made in them as had been suggested, the Designs were inspected by His present MAJESTY, then PRINCE OF WALES—by their Royal Highnesses the DUKES of YORK, CLARENCE, and GLOUCESTER: and, finally, the Lord Chancellor directed me to take His MAJESTY's pleasure on the Designs:—For this purpose, His MAJESTY was pleased to command my attendance at Windsor Castle, where I had the honour to be most graciously received: His MAJESTY having examined the Designs in all their details with most accurate and scrupulous attention, expressed his entire approbation, particularly with the Entrance into the House of Lords in the centre of the New Building through the Scala Regia, decorated with Statues of our ancient Monarchs. His MAJESTY was likewise greatly pleased with the idea of enriching Westminster Hall, the Court of Requests, and the Painted Chamber, with Painting and Sculpture, to commemorate great public actions and distinguished talents, instead of placing such testimonials of national gratitude in Westminster Abbey Church, already crowded with Sepulchral Monuments:—His MAJESTY's approbation of this part of the Design was a peculiar gratification to me, as I flattered myself it might on some future day form the foundation of a great National Establishment for the encouragement of the Fine Arts.

The Plans for these alterations and improvements, as far as related to the House of Lords, were now considered as finally settled; but the war in which the Country was then engaged, prevented any further measures from being taken to carry the Design into effect.

As a contrast to the preceding Design for the New Houses of Parliament, wherein economy and utility were necessarily to be more consulted than magnificence; and to exemplify the difference between theory and practice, a bird's-eye view is here subjoined of another composition for the same subject, — a study made in Rome in 1779, without regard to expense or limits as to space, in the gay morning of youth, amid all the wild imagination of an enthusiastic mind animated by the contemplation of the majestic Ruins of the sublime Works of Imperial Rome: — To give locality to the Design, it is shewn connected with the Banks of the Thames; and to add to the magnificence of the composition, the View is enriched with the Triumphal Bridge which gained the premium given in the Royal Academy in 1776.

DESIGNS FOR A NEW ENTRANCE FOR HIS MAJESTY INTO THE
HOUSE OF LORDS.

FROM the New Law Courts the Royal Cortège now proceeds to the New Carriage Entrance in Old Palace Yard. HIS MAJESTY here alights from the state carriage, passes along the Corridor leading to the Scala Regia, through the Ante-Room, Royal Gallery, and Painted Chamber, into the Robing Room, and from thence into the House of Lords, as shewn in the Plan. For the better and more suitable accommodation of HIS MAJESTY, the floor of the Painted Chamber had been previously raised to a perfect level, and the Doorway from the Royal Gallery into the Painted Chamber suitably enlarged and decorated with a marble doorcase, — *the only Alterations made by me in the Painted Chamber.**

* In the Design for the New Carriage Entrance approved by HIS MAJESTY, the Entrance into the circular Corridor was under a temporary awning. The Building, as it now is, was an alteration made during the progress of the Works.

I have endeavoured to trace out a suitable Approach for His MAJESTY from the New Palace into the House of Lords, leaving Buckingham House, with its superb Hall and magnificent Staircase, unaltered, as a Residence for some of the younger branches of the Royal Family - or for any other purpose His MAJESTY may be pleased to approve:—Carlton Palace, with its noble Portico, unique Hall, and numerous splendid Apartments, to be appropriated as a Palace for a PRINCE of WALES, connected with such other Buildings as might be necessary for the National Gallery—the Royal Society - the Royal Academy of Arts, and the Society of Antiquaries; making together one grand assemblage of Public Buildings.

DESIGN FOR A ROYAL PALACE,

MADE IN ROME IN 1779.

FIGURE XX

THIS DESIGN was made in 1779, when pursuing my studies in Rome: Vignola's celebrated Palace at Caprarola determined the general outline of the Plan: and the immense Remains of the Imperial Palace of the Cæsars in Rome, — the Villa of Adrian at Tivoli, — the Palace of Dioclesian at Spalatro, — the Baths of the Romans, — and the Pantheon, with its superb Portico, — exemplars of magnificence, intricacy, variety, and movement, uniting all the intellectual delights of classical Architecture, — were circumstances calculated to call forth the best energies of the Artist's mind.

There is no subject more interesting to the young Architect, and better calculated for the exercise of his skill, taste, and imagination, than a Palace for the Sovereign:— To unite the grand and the useful is a most difficult task:— Whilst internal convenience requires several floors to be placed one above the other, external magnificence admits

only of one floor, raised on a lofty and massy basement. On this subject, a celebrated French writer on Architecture thus expresses himself: " Les Palais des Princes doivent être grands et vastes;—magnifiquement décorés au dehors,—richement meublés en dedans.—Pour être logé bien commodément, il faudroit n'avoir personne au-dessus de soi, et n'être point obligé de monter. Il n'y a que les Princes et les Rois à qui il soit possible de se loger bien au large, sans avoir la peine de grimper par un escalier, et sans mettre personne au-dessus de leurs têtes:—On a eu grand tort de ne pas donner cette commodité à toutes les maisons royales.—Convient-il que le Roi cede le rez-de-chaussée à qui que ce soit, ou qu'il y ait un premier dans sa maison? Pourquoi donc lui bâtir une demeure à plusieurs étages? Pour les particuliers il n'en est pas de même, leurs emplacements bornés les mettent dans la nécessité de se loger les uns au-dessus des autres."

In composing this Design for a Royal Residence, I laboured to avail myself of the advantages arising out of the contemplation of the remains of the great works of the Ancients, as well as from the observations and practice of the Moderns:—With these feelings, I have endeavoured to combine magnificence with utility, and intricacy with variety and novelty:—In the centre of this Building is a dome, similar to that of the Pantheon, with the Portico of Mæcenæ in the front:—The ingenious writer on Architecture already quoted, speaking of Domes, says:—"Quand on fait des Dômes, il faut qu'à l'extérieur il ne paroisse aucun toit; car il est souverainement ridicule de nous présenter une tour bâtie sur la charpente d'un toit:"—By keeping the pedimented roof of the Portico distinct from the base of the Dome, the bad effect here alluded to is avoided:—Under this Dome is another of a smaller diameter, leaving a space for the admission of light, after the manner of the "lumièrè mystérieuse," so successfully practised in the great church of the Invalids at Paris:—The decoration of this interior Dome, by aid of appropriate machinery, is designed to

form a complete representation of the Solar System:—In making this Design, besides the advantages already mentioned, I had frequent opportunities of shewing the Drawings in their progressive state to my honoured and lamented Patron the late Lord Camelford, then Mr. Thomas Pitt, and of making such alterations in them as were pointed out by the classical taste and profound architectural knowledge of that accomplished Nobleman.

This Palace was proposed to be erected in Hyde Park, with a series of magnificent Hotels, extending from Knightsbridge to Bayswater, relieved by occasional breaks; making, at the same time, a rich foreground to the Royal Residence, improving the general appearance of the Park, and providing an ample fund to defray all the expense attending the completion of this Design.

TO CONCLUDE this abrégé of a long professional life, *advancing towards its close*, I shall subjoin the Designs made for the improvement of the Bank of England, for the National Debt Redemption Office, for Trinity Church, Marylebone, for a Church intended to have been built at Tyingham, in Buckinghamshire, the Church of St. Peter, Walworth, the Church at Bethnal Green, and for the New Infirmary—an Appendage to the Royal Hospital at Chelsea.

THE BANK OF ENGLAND.

THIS great Work has been erected at different times. The Centre Building next Threadneedle Street, was constructed from the Designs of George Sampson, Architect;

and the Rotunda and Stock Offices by Sir Robert Taylor, about the year 1763. In 1788, on the death of Sir Robert, I was appointed Architect to the Governor and Company of the Bank of England :—In 1794 the roof of the Cupola of the Rotunda was, after careful examination, discovered to be in such a dangerous and ruinous state, that Messrs. Mylne and Dance were requested to survey the Rotunda, and to give their opinion thereon :—In compliance with this application, the following Report was made to the Bank Committee of Building :—

" GENTLEMEN,

" WE, whose names are hereunto subscribed, in consequence of your request, do hereby certify, that we have this day carefully inspected and examined the Cupola of the Rotunda of the Bank of England, which we had a complete opportunity of doing, so as to be able to form a judgment of the actual state and condition of the principal and other timbers of which it is constructed, and upon the stability of which it wholly depends.

" We are unanimously of opinion, that the whole of the said Cupola is in such a state of ruin and decay, as to make it indispensably necessary to take it entirely down without delay, for the re-construction thereof in such a manner as may be most advisable.

(Signed)

" ROBERT MYLNE,

" GEORGE DANCE,

" JOHN SOANE."

The Roofs of the Stock Offices were likewise surveyed; and being so completely dilapidated as not to admit of reparation, those Offices and the Rotunda have since been rebuilt with incombustible materials, no timber being used in any part of the new construction. In 1800 an Act of Parliament was obtained to enlarge the Bank. On this

occasion I submitted to the Committee of Building a general Plan to connect together the several Offices, in order to render the Exterior of the Structure as uniform as possible in all its parts : — This Design having been followed, with very inconsiderable deviation, the whole of the Exterior of this great National Edifice now presents as much uniformity as could be expected in a Building carried on progressively, as circumstances required, during a period of at least thirty years.

NATIONAL DEBT REDEMPTION OFFICE.

IN the Old Jewry, near the Bank of England, is the National Debt Redemption Office, with a Cenotaph to Mr. PITT, decorated with a Statue of that distinguished Statesman, in bronze, by Mr. Westmacott, R.A. : — Since the completion of this Building, which was intended for the convenience of the National Debt Redemption only, it has been enlarged, on account of the business of the Savings Banks having been added to this Establishment; and the Structure may be further considerably enlarged, without altering any part of the present exterior or internal arrangements, if at any time it should be found expedient.

VIEW OF THE EXTERIOR OF TRINITY CHURCH, MARYLEBONE.

THE sum allowed for building and completing this Church being restricted to Twenty Thousand Pounds, and the estimated Expense of the Design amounting to about Twenty-seven Thousand Pounds, it became necessary to contract the Plan in its extent, — to lower the Steeple about Fifteen Feet, to omit the Columns and Pilasters, shewn in the Plan by dotted lines, and to construct part of the Exterior with bricks.

DESIGN FOR A SEPULCHRAL CHAPEL,

Plate xxx

MADE IN 1796, AND INTENDED TO HAVE BEEN ERECTED AT TYRINGHAM,
IN BUCKINGHAMSHIRE.

VIEW OF THE EXTERIOR OF ST. PETER'S CHURCH, AT WALWORTH.

Plate xxxi.

THE sum allowed for building this Church, according to the original plan, being insufficient,—the Steeple was lowered considerably, and reduced in mass, and the Finishings above the Cornices were omitted:—the three Windows over the Altar are filled in with Scriptural subjects, executed by Mr. Collins of the Strand;—the Picture in the centre was presented to the Church by a gentleman residing in the Parish, and the others by the Architect.

CHURCH NOW BUILDING ON BETHNAL GREEN.

Plate xxx.

THIS Church, now erecting under the same circumstances as those already mentioned, has been considerably altered in its external character from the original Design, particularly in the elevation of the intended Steeple.

Either of the Gothic Designs, to be constructed with the solidity and character of our ancient Ecclesiastical Structures, would have been considerably more expensive than the other Designs, and were therefore not submitted to His Majesty's Commissioners for Building New Churches.

ROYAL HOSPITAL, CHELSEA.

WHEN this Hospital was founded, the Infirmary was opposite the West Square: This situation was a great nuisance, -it presented a very offensive spectacle, from the exposure of foul blankets and noisome bedding: -Subsequently some of the rooms in the roof of the house, ninety steps above the ground floor, were used as an Infirmary: -From these rooms it was scarcely possible for the lame and infirm ever to descend for air and exercise, -besides the shocking situation of the Patients in case of Fire: -The Matrons' rooms were so far from the Infirmaries, that the sick could not have their food and comforts in a proper state. -— In 1809 I was directed, by the Lords and others, Commissioners for managing the affairs of Chelsea Hospital, "to make Plans for a new and complete Infirmary," to be erected on the site of the Premises contiguous to the Hospital, (and originally a part thereof,) lately occupied by Mr. Aufriere, and recently purchased by Government for the use of Chelsea Hospital: -The Design made in obedience to these orders, comprised Accommodations for the sick and lame of this Hospital, their nurses and helpers, -also a Surgery, -a Room for the Surgeon, -a Room for the Surgical stores, -an Apartment for the Mates, -a Room for compounding Surgical Preparations, -a Room for Operations heretofore performed in the wards), -also Cold and Hot Baths: -— For the Medical Department there are two Rooms for the Physician, -a Dispensary, -an Apartment for the Apothecary, -and suitable Accommodations for the Matron: -— In the Surgeon's Room, on the doors of a Bookcase, is the following inscription:—"Suos libros de re medicâ in usum Nosocomii concessit Everardus Home Baronetus, hujus Collegii Chirurgus, M.DCCC.XXII." -— Over the centre door into the Infirmary is a beautiful basso-relievo, by the late Mr. Banks, R. A., representing Faith, Hope, and Charity, visiting a dying man, -presented to the Royal Hospital by the Architect.

On receiving the directions of the Board of Commissioners to prepare Plans for a new and complete Infirmary, it occurred to me, that the new Infirmary and the Ophthalmic Hospital should be near each other: and that the most eligible situation for these Structures would be at the east and west extremities of the Terrace in the South front of the present Building, forming adjuncts to the Royal Hospital, in the centre immediately fronting the river, and near the official residences of the Physician, the Surgeon, and their Assistants:— This combination, making one large pile, seemed well suited to increase the effect and importance of this great National Establishment; while its proximity to the River afforded those brave men who had fought in the cause of their Country an easy access by water to that Asylum, where, from the liberality of the Government, and the aid of professional skill, they might be restored to many of the comforts of life, and the solace of their wives and children:—Here, under shady walks and tented retreats, the convalescent Soldier feasts his mind with the constantly varied scenery of objects floating on the bosom of the ever-flowing Thames:— Here,

Plate xxxiii.

" Batter'd with war, in many a hard campaign,
Though the maim'd Soldier quits the martial plain,
Fancy restores him to the battle's rage,
And temporary youth inflames his age;
Again he fights the Foe—counts o'er his scars,
Tho' Chelsea's now the seat of all his wars;
And fondly hanging on the lengthen'd tale,
Relays his thousands o'er a mug of ale:
The vet'ran Hero, with erected crest,
Cries, 'twas for my KING - I have done my best."

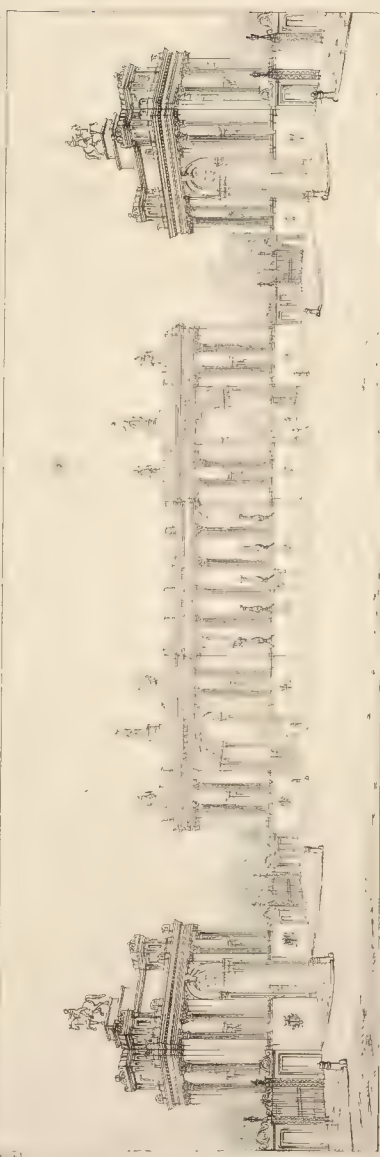
*Royal Hospital, Chelsea,
10th Sept. 1827.*

LONDON.

PRINTED BY JAMES MOYLE, TOOK'S COURT, CHANCERY LANE.







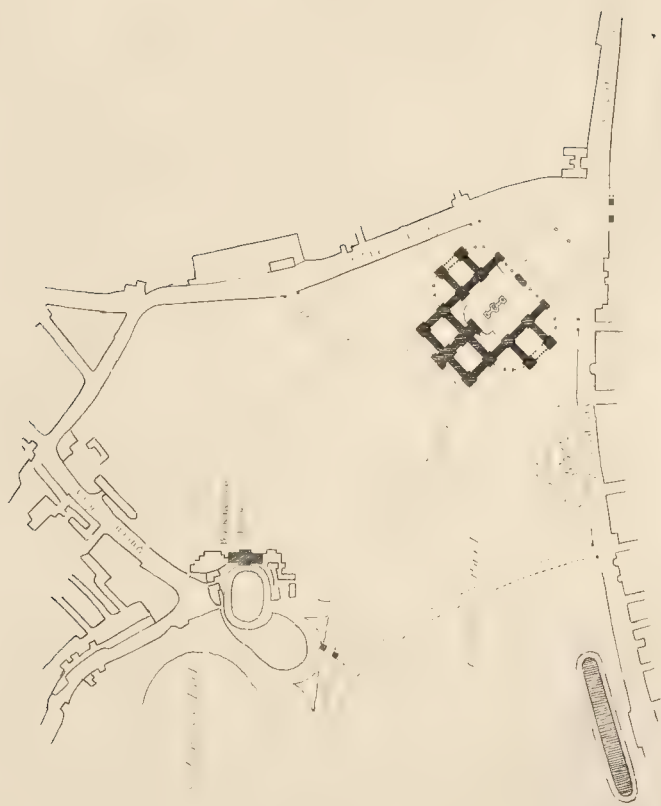










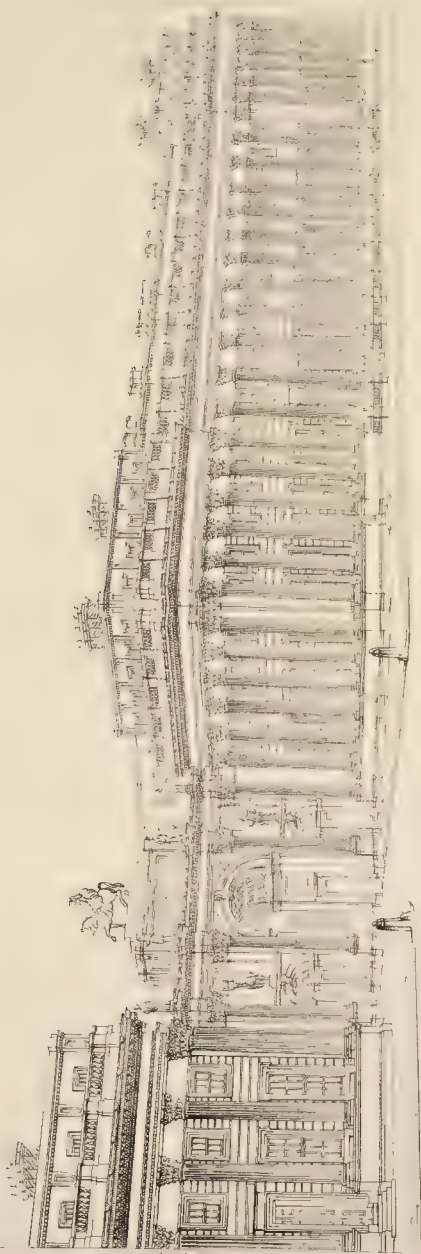
Plate 1. Page 6.

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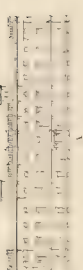
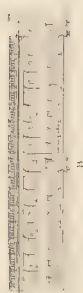
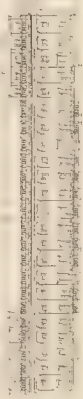
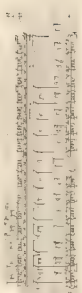


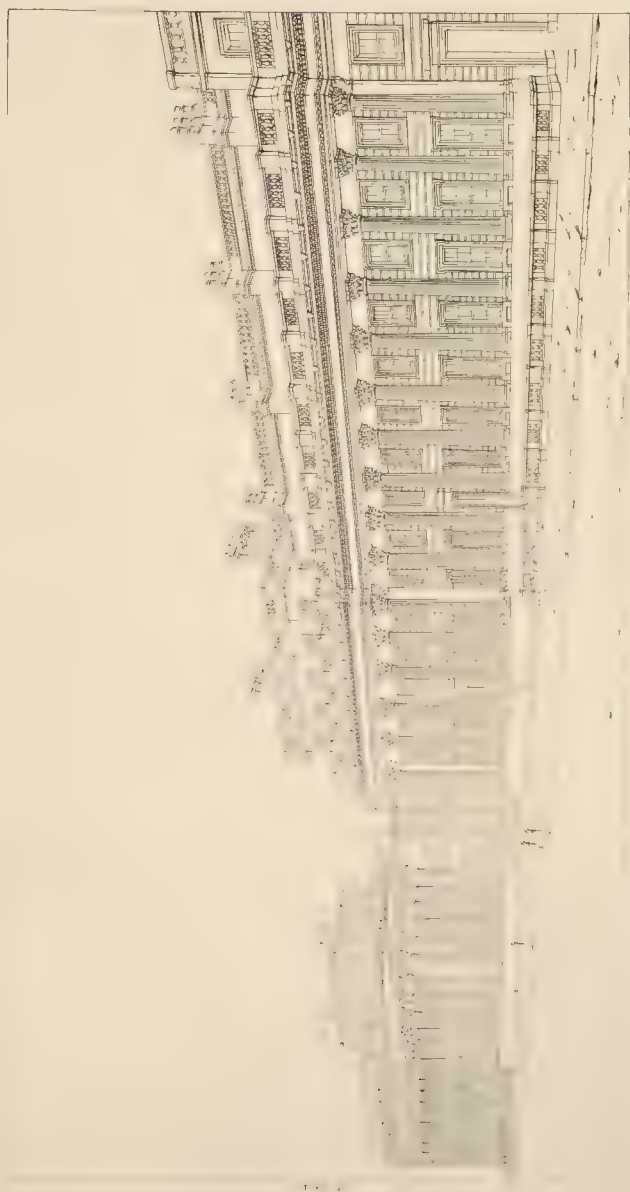










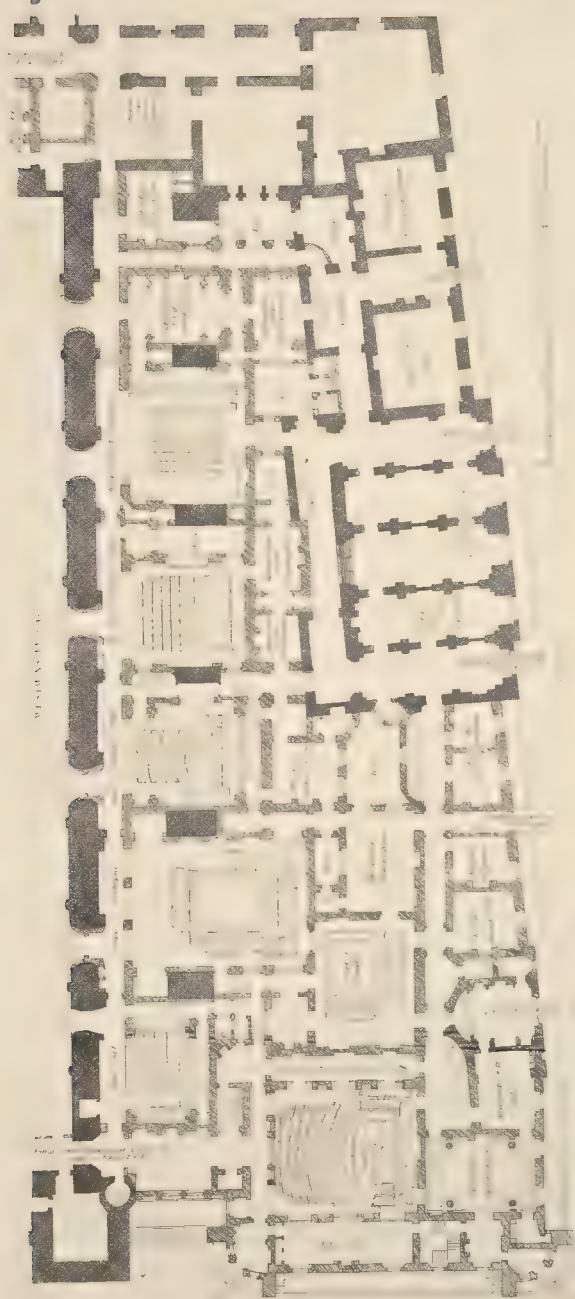








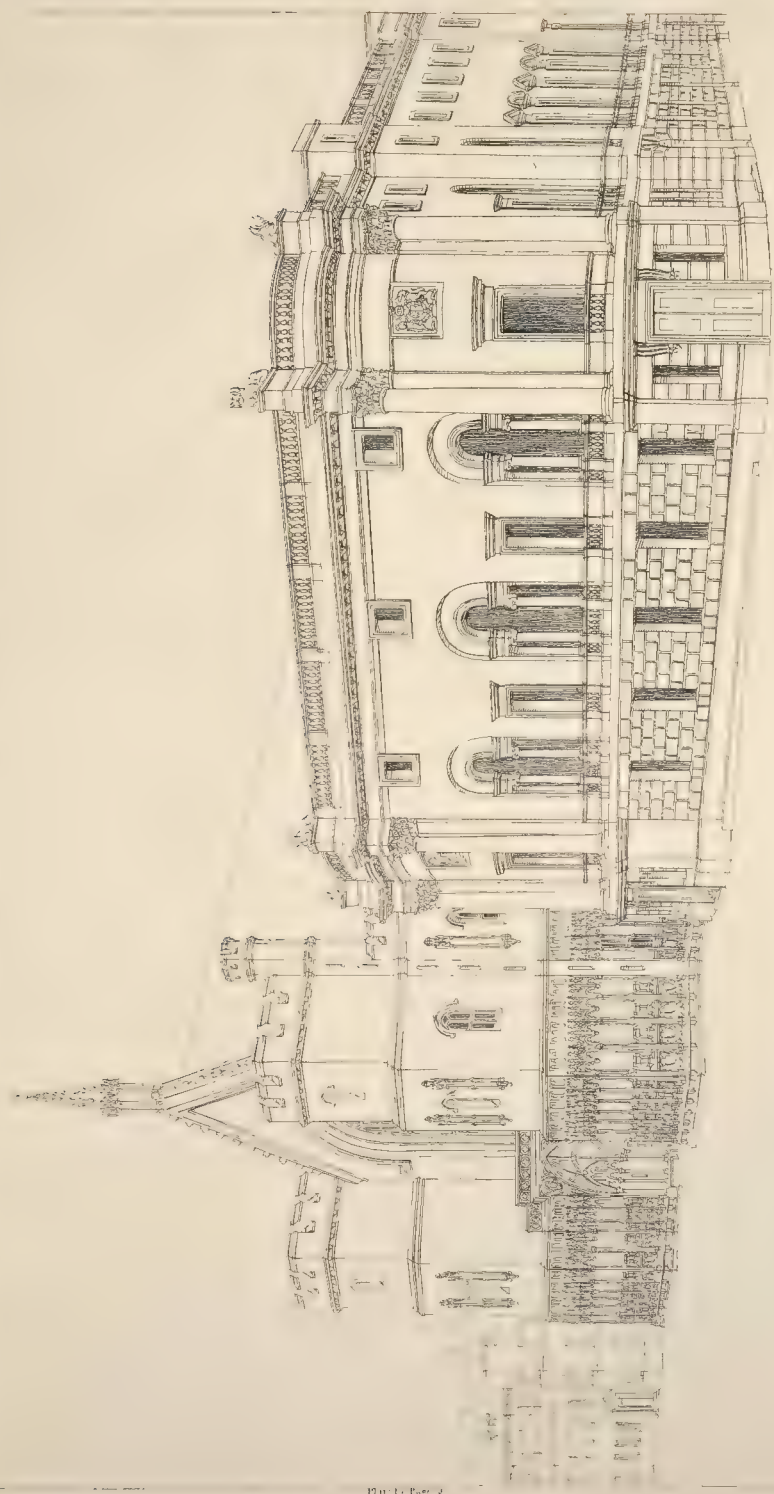


















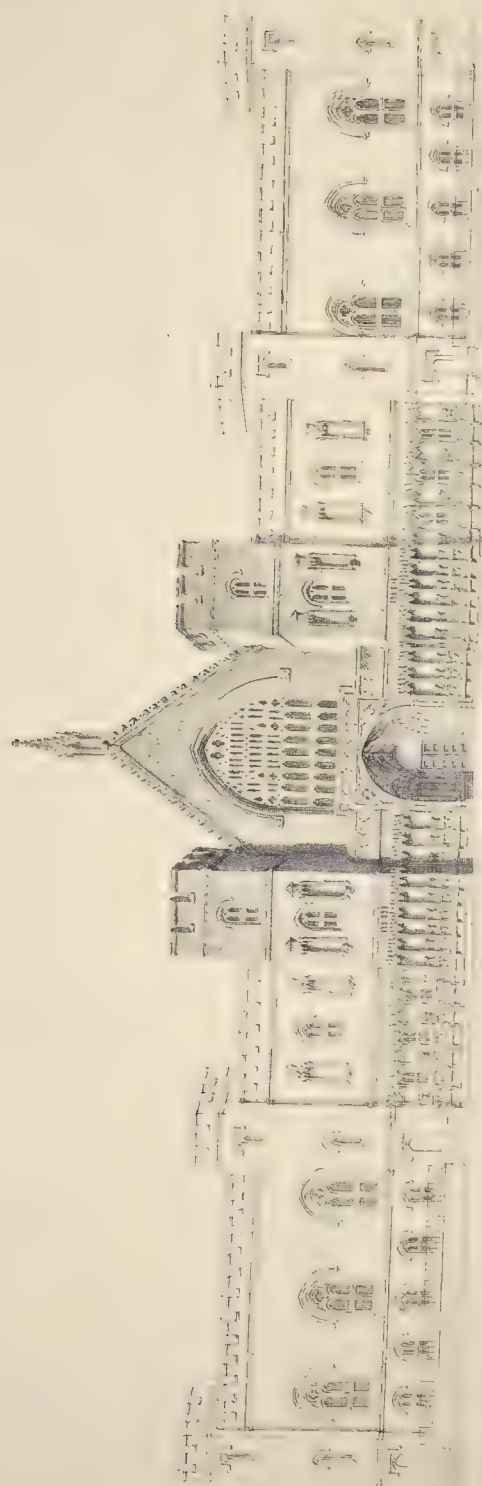
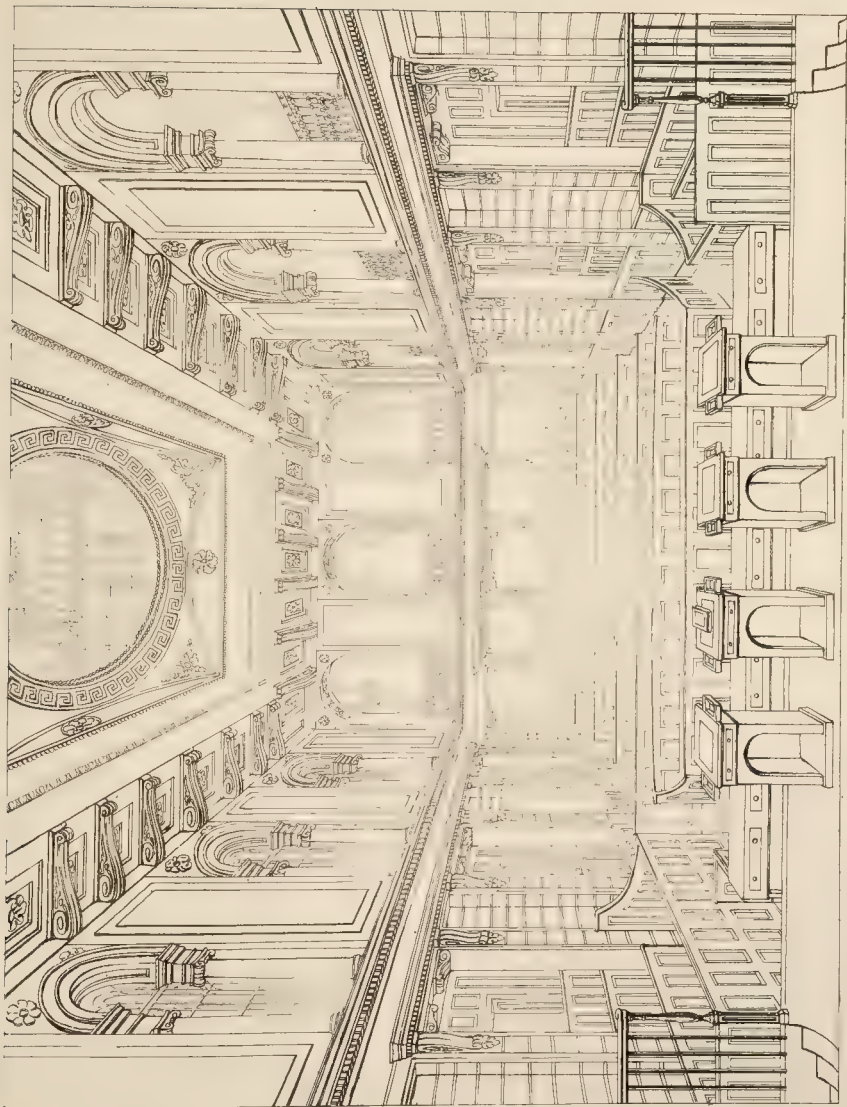
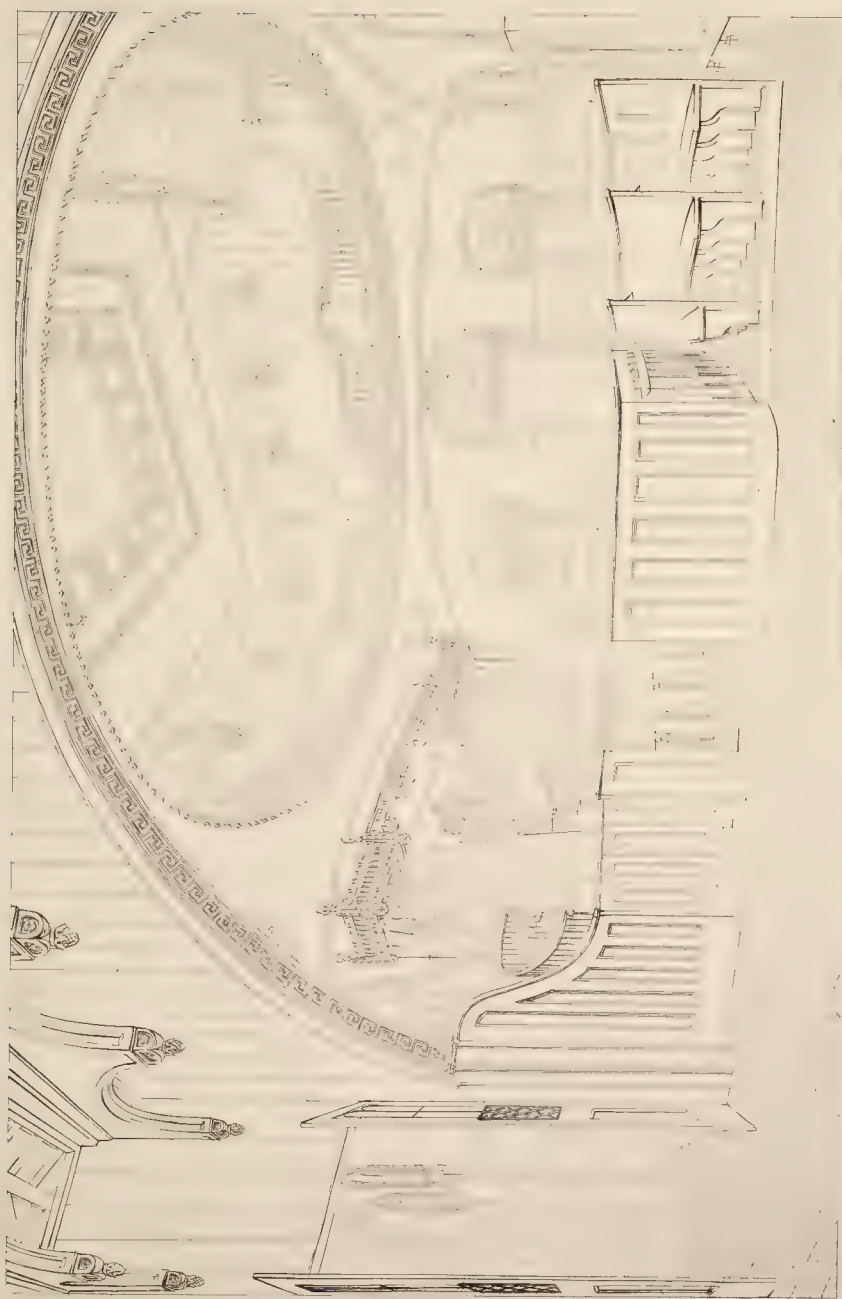




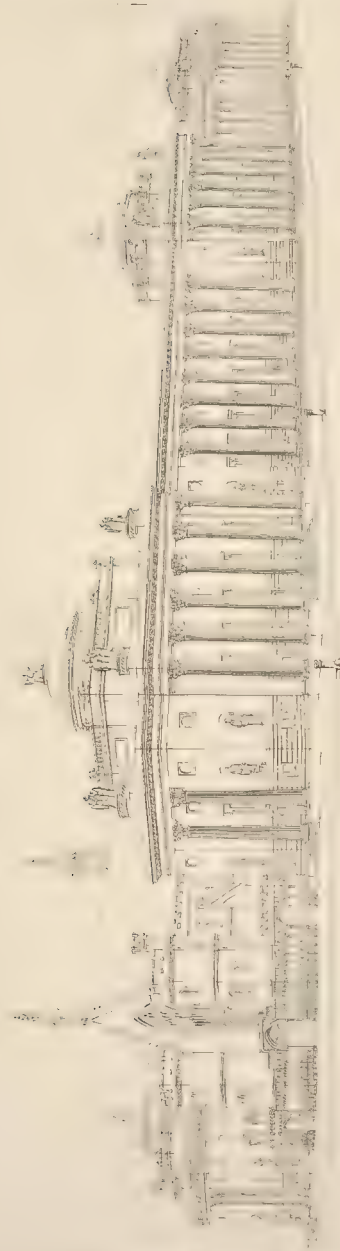
Fig. 13. page 1











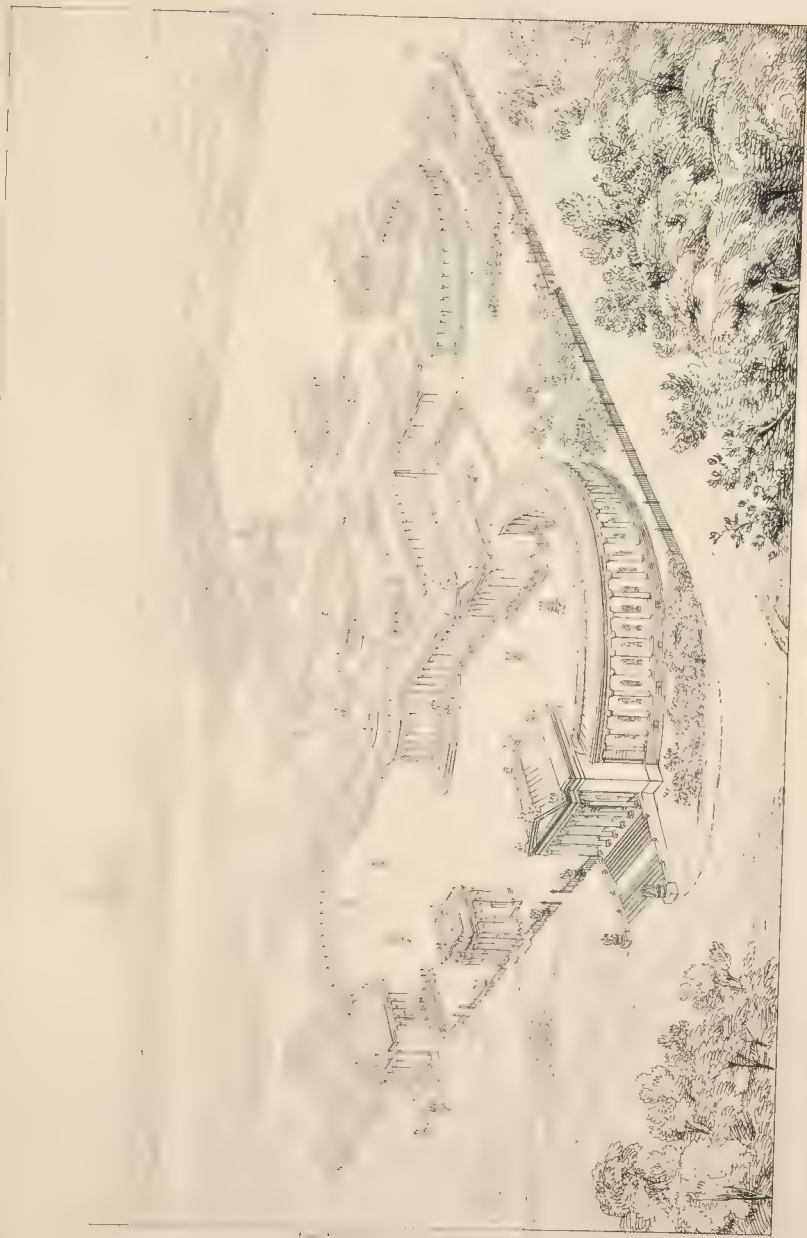














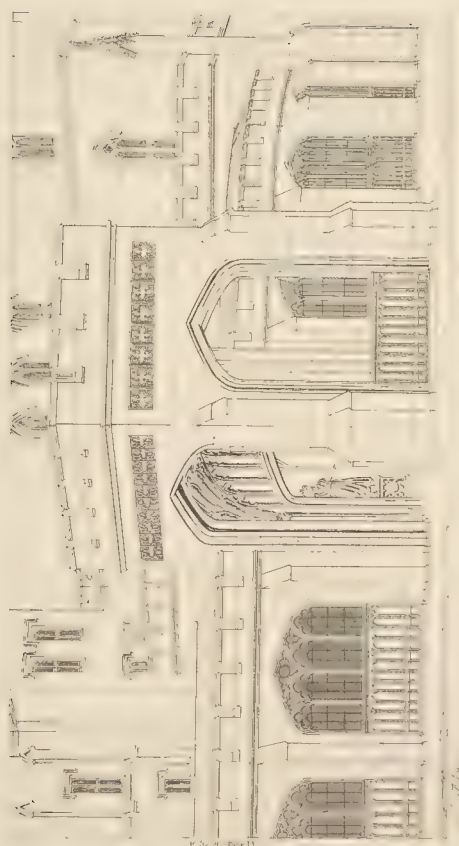
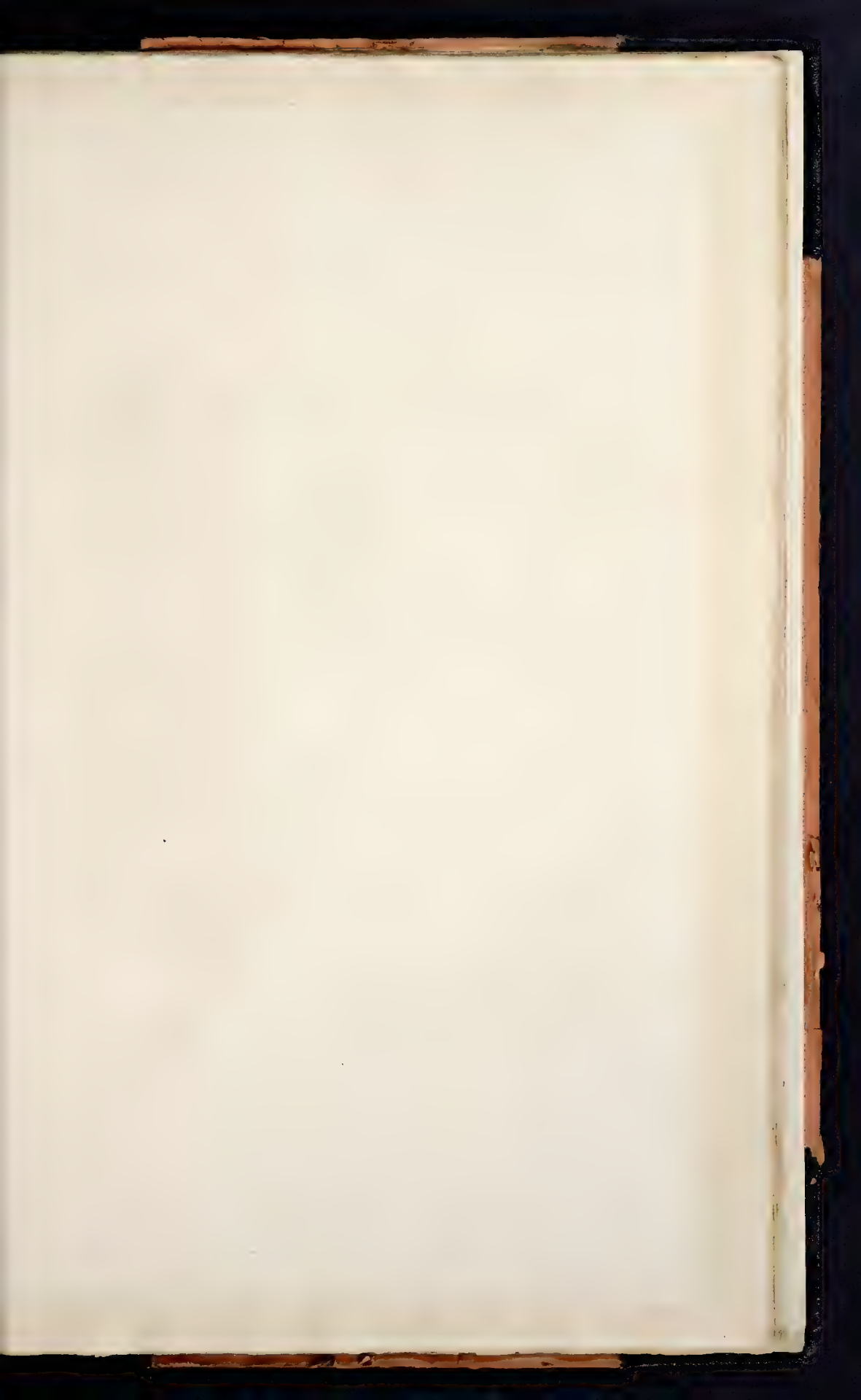
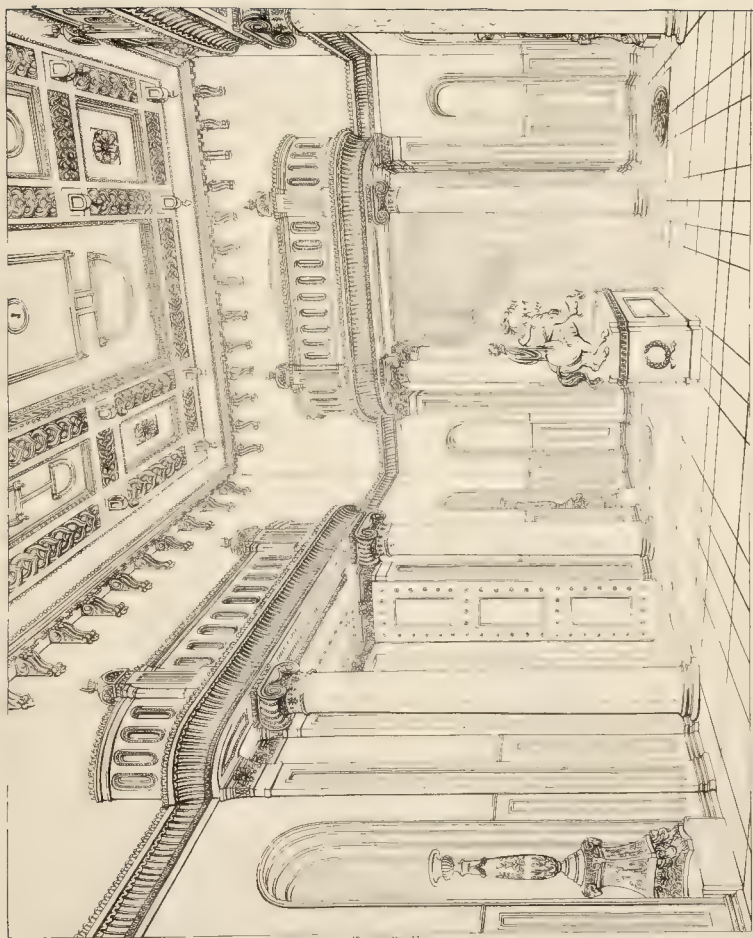


Fig. 13







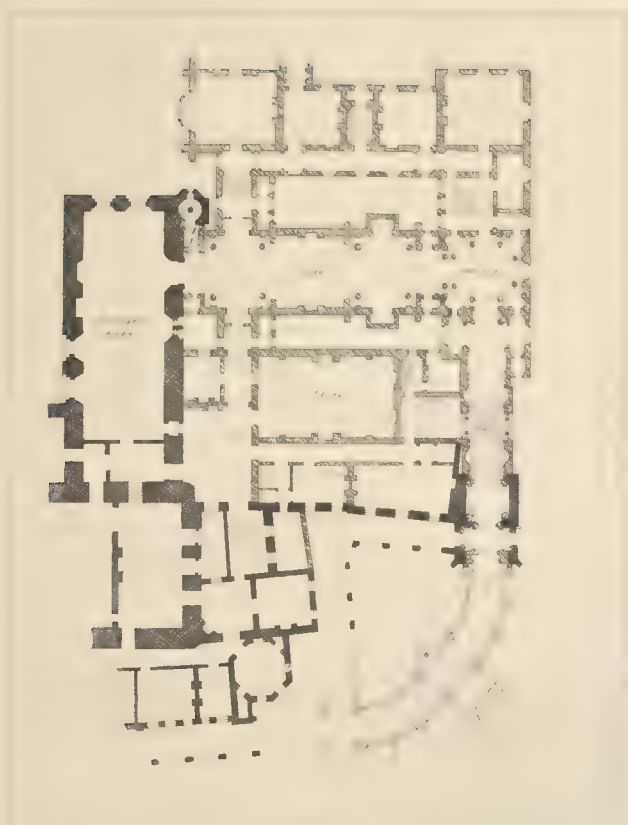
Plat. Part I.



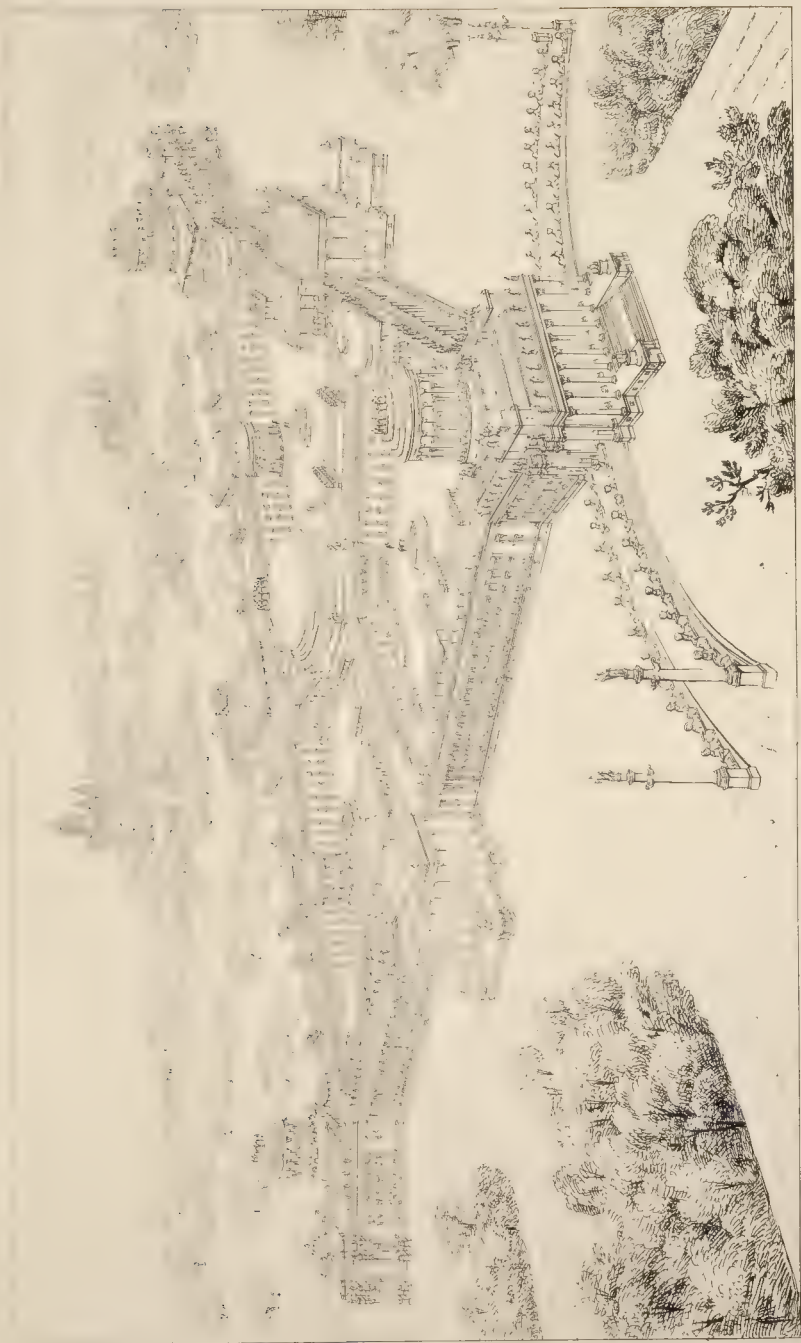


PLATE I. THE GREAT HALL OF THE
 HOUSE OF COMMONS.











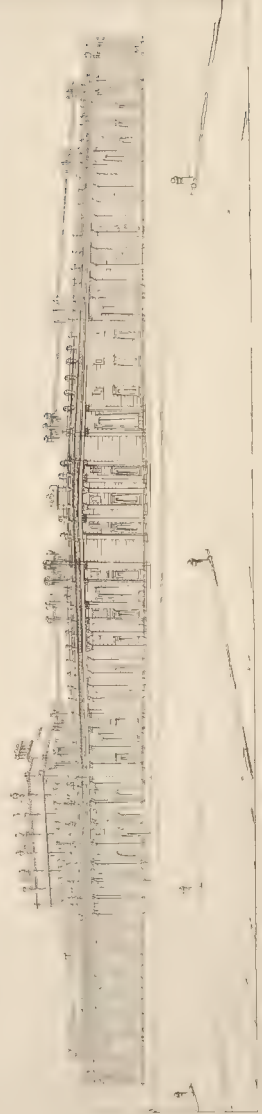
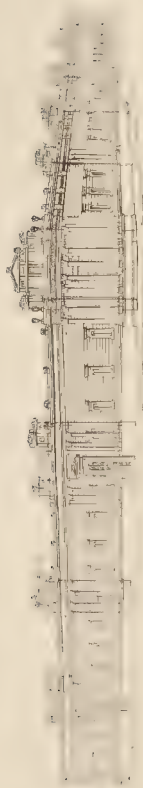


Plate 96. Page 100



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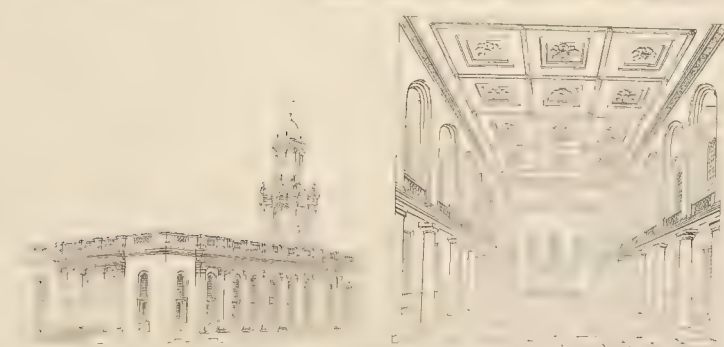
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Bot. 17. 18. 19. 20.









Fig. 2. 1801









1871

1872

1873

1874

1875

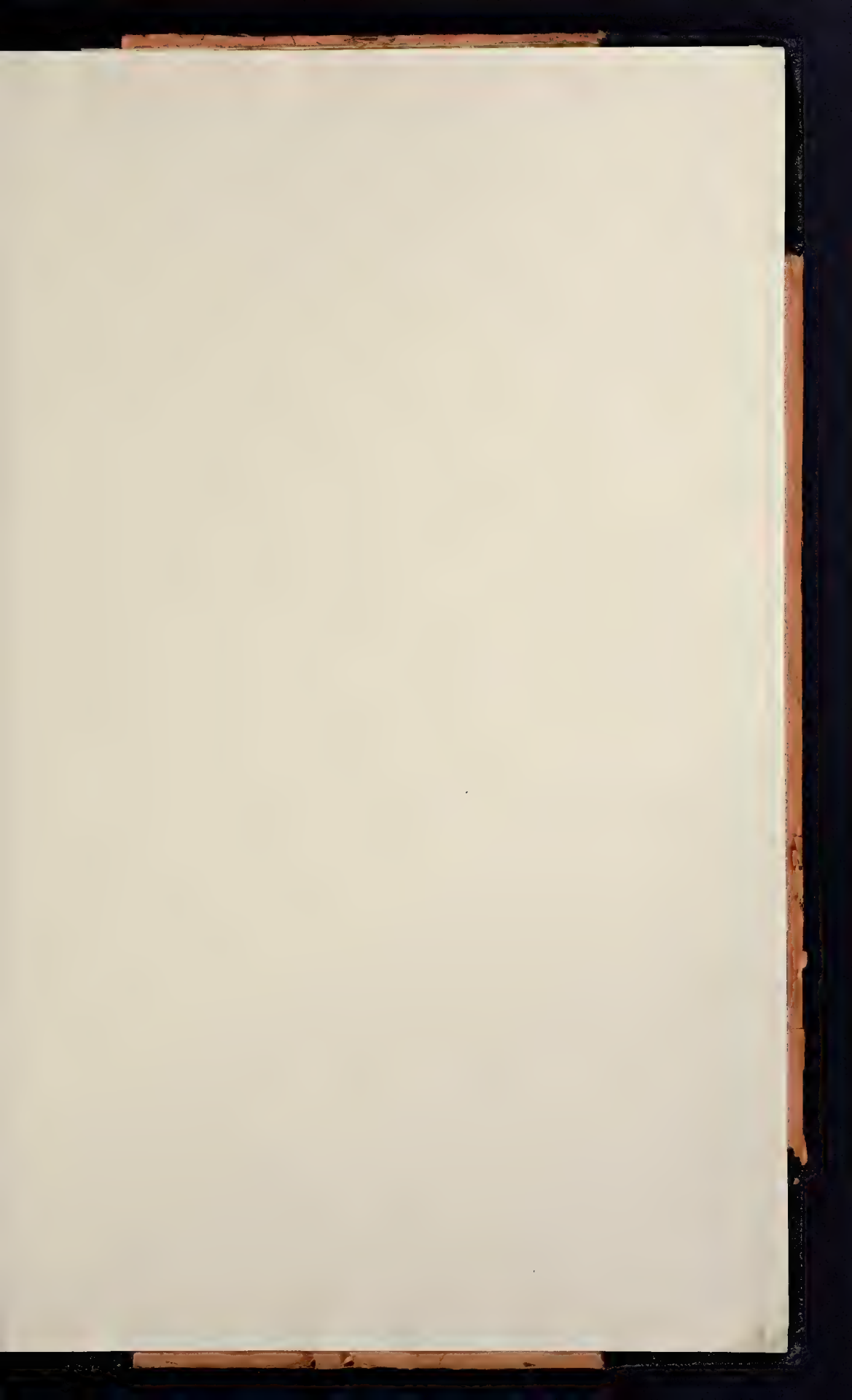
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